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ABSTRACT

This course guide is intended to help teachers introduce students to poetry as a form of writing and to help them master poetic effects. Performance objectives include interpreting specific selections of poetry, identifying the artistic devices of an author, and classifying the poetry according to type. "Course Content" provides a rationale for the course and lists the range of subject matter. "Teaching Strategies" describes class activities, techniques, and materials. The guide concludes with a list of student and teacher resources, including state-adopted textbooks and references, and audiovisual materials. (RB)

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ED 089334

CS

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

LANGUAGE ARTS
The Craft of Poetry
5114.147
5115.162
5116.169

CS 201 146

DADE COUNTY PUBLIC SCHOOLS
DIVISION OF INSTRUCTION • 1971

THE CRAFT OF POETRY

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English

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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Course Number
5114.147
5115.162
5116.169

COURSE TITLE: THE CRAFT OF POETRY

COURSE DESCRIPTION: An introduction to poetry as a form of writing. Emphasis is on mastery of the details of poetic effects in order that the student may pursue his interest in becoming more proficient in reading, evaluating, or writing poetry.

I. PERFORMANCE OBJECTIVES

A. Following a profusion of poetic experiences, students will be able to interpret a given selection.

B. Given a particular poem, students will identify the artistic devices used by the author.

C. Given a particular poem, students will identify its type.

II. COURSE CONTENT

A. Rationale

This course encourages appreciation not only for what poetry means but also for how it means. The student will first read and hear poetic selections and experience poetry's power to communicate. This interaction between poet and receiver should enable students to comprehend the tools used by the poet craftsmen. Subject matter will range from poetry as an artistic expression to the literary devices and poetic types. Opportunities will be provided students for original, creative efforts.

B. Range of subject matter

1. Poetic selections

a. Poetic form

b. Poetic elements

(1) Symbolism

(2) Allusion

(3) Mood

(4) Emotion

(5) Description

(6) Characterization

(7) Setting

(8) Point of view

(9) Speaker

(10) Intent

c. Poetry as an art form

2. Poetic devices

a. Figurative language

b. Patterns of stress

c. Number of feet

d. Rhyme

e. Rhythm

3. Poetic types

a. Ballad

b. Blank verse

c. Cinquain

d. Concrete

e. Dramatic monologue

f. Elegy

g. Epic

h. Free verse

i. Haiku

j. Lyric

k. Sonnet

l. Terza rima

III. TEACHING STRATEGIES

A. Objective A. Following a profusion of poetic experiences, students will be able to interpret a given selection.

1. Assign each student a different poem to read at the beginning of the period for which he is to present a brief, impromptu summary of what the poem says to him.

2. Have students relate examples of Mother Goose rhymes or other verses heard at home and in elementary school.

3. Ask students to bring in records of current songs and have a poetry listening day.

4. Conduct a brainstorming session and have students identify standards by which they judge a poem. Ask students to add to or modify these throughout the course, but to use them to evaluate each poem they read.

5. Have one or more students read Ciardi's How Does a Poem Mean and present his ideas to the class.

6. Show students the contrast between factual prose and poetic expression by giving them a prose selection written in journalistic style and a poem conveying the same information. Use Robert Frost's "Out, Out - " or Karl Shapiro's "Auto Wreck."

7. Ask students to write a prose paraphrase of a poem not discussed in class and then lead them in a discussion comparing the results.

8. Have students write prose paraphrases of poems. Poems for this activity may be selected by the student and/or by the teacher.

9. Give students selections to read and have them cite evidence for their classification as poetry or prose, considering the elements of form, content and effect.

10. Direct students toward an appreciation of the subtleties of poetic excellence by having them read a variety of poems and by discussing them with them. Ask students singly and in small groups to work out these interpretations and share their thoughts with the class. Selections such as the following might be used:

a. Anderson, Sally - "Fall"

b. Anonymous - "Barbara Allan"

c. Armour, Richard - "Money"

d. Auden, W. H. - "The Unknown Citizen"

e. Bontemps, Arna -"A Black Man Talks of Reaping

f. Brooks, Gwendolyn - "Big Bessie Throws Her Son into the Street," "Life for My Child"

g. Browning, Elizabeth - "Sonnet 14," "Sonnet 43"

h. Browning, Robert - "Home Thoughts, from Abroad," "My Last Duchess"

i. Bryant, William Cullen - "To a Waterfowl," "Thanatopsis"

j. Carroll, Lewis - "Jabberwocky"

k. Ciardi, John -"Why Nobody Pets the Lion at the Zoo"

l. Cullen, Countee - "Magnets," " A Brown Girl Dead"

m. cummings, e. e. -"in Just-"

n. Dickinson, Emily-"Because I Could Not Stop for Death," "My Life Closed Twice," "I Heard a Fly Buzz When I Died," "A Narrow Fellow in the Grass," "How Many Times These Low Feet Staggered"

o. Eliot, T. S. - "The Hollow Men," "The Love Song of J. Alfred Prufrock"

p. Frost, Robert - "The Road Not Taken," " Stopping by Woods on a Snowy Evening," "Mending Wall," "Putting in the Seed," "The Death of the Hired Man," "Out, Out -"

q. Hopkinson, Francis - "The Battle of the Kegs"

r. Hughes, Langston - "Dreams," "Juke Box Love Song," "Me and the Mule," " The Backlash Blues," "Dream Deferred," "Too Blue," "I, Too, Sing America"

s. Keats, John - "Ode on a Grecian Urn," "When I Have Fears"

t. Lindsay, Vachel - "General William Booth Enters into Heaven," "The Leaden-Eyed," "The Congo," " The Eagle That Is Forgotten"

u. Longfellow, Henry Wadsworth - "Divina Commedia I," "Hymn to the Night"

v. Lowell, James Russell - "The Vision of Sir Launfal," "The Courtin"

w. Malam, Charles - "Steam Shovel"

x. Masters, Edgar Lee - "Silence," Spoon River Anthology

y. McKay, Claude - "The Lynching," "If We Must Die"

z. McKuen, Rod - Listen to the Warm, Gifts from the Sea

aa. Merriam, Eve - "How to Eat a Poem"

bb. Millay, Edna St. Vincent - "God's World," "Renascence," "Dirge Without Music"

cc. Milton, John - Paradise Lost, "On His Blindness"

dd. Poe, Edgar Allan - "The Bells," "The Raven," "Eldorado"

ee. Robinson, Edwin Arlington - "Richard Cory," "Miniver Cheevy," "Oh for a Poet"

ff. Sandburg, Carl - "The People Speak," "Chicago," "Grass," "Prayers of Steel," " Buttons," "Fog"

gg. Shakespeare, William - "Sonnet 18," "Sonnet 116," "Sonnet 73," "Sonnet 29"

hh. Shelley, Percy Bysshe - "Ode to the West Wind," "Ozymandias"

ii. Smith, William Jay - "Seal"

jj. Thomas, Dylan - "Do not go gentle into that good night," "Fern Hill"

kk. Whitman, Walt - "When Lilacs Last in the Dooryard Bloomed," "Song of Myself," "Beat! Beat! Drums!"

ll. Wordsworth, William - "Composed upon Westminster Bridge," "The World Is Too Much With Us," "London, 1802," "Intimations of Immortality"

mm. Yeats, William Butler - "For Anne Gregory," "The Ballad of Father Gilligan"

nn. Yevtushenko, Yevgeny - "Humor"

Among elements for students to discuss are symbolism, allusions, mood, emotion, description, characterization, setting, point of view, speaker, and intent.

11. Assign two or more students to present differing interpretive readings of the same poem.

12. Have the class discuss the different interpretive readings of these poems with the discussion lead either by the teacher or by the students who have presented the readings.

13. Play recordings (either by the author where available or by other professionals) of the poems students have interpreted and ask them to note contrasts between their reading and that of the professional.

14. Have students write short sentences that describe the persons, emotions, problems, ideas, or actions of the poems they read.

15. Have students create a collage which reflects their interpretation of the meaning of a poem. (For example, in a collage representing Poe's "The Raven," students would choose pictures, colors, and other materials reflecting the mood of despair and other elements of the macabre.) This activity also serves to draw parallels between poetic expression and other artistic expression.

16. Encourage students who are dramatically talented to present dramatic readings to the class. This activity serves to emphasize that "poetry is a performance."

17. Have students interpret poems in pantomime.

18. Encourage a group of students to prepare choreography that parallels a poem studied in class. For example, two poems that lend themselves particularly well to this activity are T. S. Eliot's "The Waste Land" and Edna St. Vincent Millay's "Renascence." (The teacher may wish to enlist the aid of a modern dance teacher in the school or community for this project.)

19. Give students poems to read and interpret in writing.

20. Have students formulate their own, personal definition of poetry by researching definitions of poetry written by recognized authors and critics such as Emily Dickinson, Robert Frost, John Ciardi, William Wordsworth, etc.

21. Have students write their own definitions of poetry. They may wish to change these later.

22. Have students bring in examples of similarities between poetic expressions and other artistic expressions of emotions and ideas.

B. Objective B. Given a particular poem, students will identify the artistic devices used by the author.

1. Illustrate the point that most people speak in unaccented and accented syllables in everyday speech. Write on the board: The girl walked slowly down the hill. Ask what words are emphasized. (We do not say THE Girl, but the GIRL). Ask how the syllables in the sentence are emphasized or accented and unaccented, and mark each one as students determine its stress.

2. Make students aware that symbols and figurative language are not merely esoteric elements of poetry but an integral part of daily expressions and customs. Hold a discussion to consider figurative aspects of expressions common to students, including slang, and to common symbols such as money, wedding rings, traffic signals, the flag, etc.

3. Direct students toward an understanding of what constitutes poetic inferiority. Provide students with examples of monotonous rhythm, forced rhyme, over-dependence upon one literary device, etc. (Example: "Ravin's of Piute Poet Poe," C. L. Edson's parody of "The Raven," serves to illustrate Poe's penchant for internal rhyme and alliteration.)

4. Have students formulate a glossary of figures of speech. The following list may be considered a helpful point of departure:

   a. Figures based on similarity of sound

      (1) Alliteration

      (2) Assonance

      (3) Onomatopoeia

      (4) Anaphora

      (5) Consonance

   b. Figures based on similarity of ideas

      (1) Simile

      (2) Metaphor

      (3) Metonomy

      (4) Synecdoche

      (5) Personification

      (6) Apostrophe

      (7) Allegory

      (8) Allusion

      (9) Analogy

      (10) Conceit

      (11) Imagery

   c. Figures based on contrast

      (1) Antithesis

      (2) Paradox

      (3) Oxymoron

   d. Miscellaneous figures

(1) Hyperbole

(2) Epigram

5. Have students find one or more illustrations for each figure of speech in their glossary. They might use their texts or find examples in magazines or newspapers.

6. Have students practice writing original figures of speech.

7. Have students compile a list of terms dealing with poetic devices. In addition to developing formal definitions, they might find examples of each in everyday reading, listening, and viewing. Unusual or humorous examples might be displayed on the board. The following list of terms may be considered a helpful point of departure:

   a. Patterns of stress (meter)

      (1) Iambic

      (2) Trochaic

      (3) Anapestic

      (4) Dactylic

      (5) Spondaic

      (6) Pyrrhic

      (7) Amphibrachic

      (8) Choriambic

   b. Number of feet

      (1) Monometer

      (2) Dimeter

      (3) Trimeter

      (4) Tetrameter

      (5) Pentameter

      (6) Hexameter (Alexandrine)

(7) Heptameter

(8) Octameter

c. Rhyme

(1) Position classification

(a) Beginning

(b) Internal

(c) End

i. Masculine
ii. Feminine

(2) Sound relationship classification

(a) True

(b) Slant or half-rhyme

(c) Cut-off

(d) Broken

(e) Synthetic

(f) Eye

d. Rhythm

(1) Running

(2) Rising

(3) Falling

(4) Rocking

(5) Sprung

(6) Pause (Caesura)

8. Ask students to point out the differences in rhythm between verses such as "Mary, Mary, quite contrary," and "Oh, say can you see by the dawn's early light."

9. Ask students to select song titles which demonstrate rhythm patterns.

10. Have students locate examples of repetition of basic sounds, use of long and short lines for contrast, repeated phrases for emphasis, and repetition of climactic lines for mood.

11. Demonstrate a method of finding rhyming words without a rhyming dictionary:

    a. Write the alphabet on the board vertically.

    b. Choose a word, such as day and "try it against the alphabet" by saying the basic sound with each letter of the alphabet in front of it.

    a - array, away, astray

    b - bay, betray

    c - convey

    d - day, dismay, disobey

    e - essay

    f - fey

    g - gay, gainsay

    h - hay

    i - inlay, inveigh

    j - jay

    k -

    l - lay

    m - may, matinee

    n - neigh, nay

    o - obey

    p - pay, play, prepay

    q -

r - ray, relay

s - say, survey, slay

t - tray, they

u -

v -

w - way, weigh

x -

y - yea

Remind students to try two and three syllable words as rhymes since variety in word length adds interest and pleasing sound.

12. Present students with examples of rhyme schemes using poems in their literature books.

13. Have students locate examples of several rhyme schemes and bring them to class to exchange with other students and/or read them aloud to the class for further experience in recognizing rhyme patterns.

14. Write on the board the following lines:

    a. In Flanders fields the poppies blow

    b. Twenty froggies went to school

    c. Be it ever so humble, there's no place like home

    d. Lady bird, lady bird, fly away home

    Mark the meter in each line as the class indicates where the accent is and identifies the type of meter.

15. Ask students to choose a girl's name to illustrate each pattern of stress.

16. Have students discover patterns of meter, rhyme, rhythm, and line length in selected examples of poetry.

17. Have students scan a variety of poems to determine the meter and feet in each line.

18. Ask students to analyze the effect the meter and rhyme scheme of a number of poems have on emotion aroused in a reader.

19. Find with students examples of a variety of metrical stress and foot combinations. Have a wide selection of books available: their literature texts, Reflections on a Gift of Watermelon Pickle, Some Haystacks Don't Even Have Any Needle, I Am the Darker Brother, Haiku in English, Sound and Sense.

    Combine the items in 7. a. and b. (Example: Iambic monometer, iambic dimeter, trochaic trimeter, etc; etc.) After students have located as many of these combinations as is possible, have them write examples of selected combinations.

20. Have students write lines describing their daily activities to illustrate each of the metrical patterns.

21. Have students experiment with arrangements of the ideas in unrhymed, varying line length, unmetered lines.

22. Have students select the most expressive phrases to express their own ideas about topics of their own choosing.

23. Have students arrange phrases in the selected poetic patterns they are attempting to write.

C. Objective C. Given a particular poem, students will identify its type.

1. Ballad

    a. Discuss the ballad as a narrative form that embodies a story or an incident. The old ballads sung by the wandering minstrels told of death, feuds, love, intrigue, heroism: the basic happenings and emotions that affected man. They were particularly popular in medieval times and took the place of today's newspaper, TV, and radio.

    b. Have students bring in ballads such as "Barbara Allan," "Sir Patrick Spens," and current popular ones. Play recordings, if available, or have students read or sing them. Ask students to identify the main idea in each ballad.

c. Ask students to list figures of speech and repeated phrases in selected ballads. Have them discuss the effect this might have on the reader.

d. Help students discover the characteristic rhyme schemes, line length, and meter of selected ballads. The following points may be helpful in discussing ballad form:

(1) Rhythm: Old ballads used frequent repetition since they grew out of retelling or singing by wandering minstrels. They often had strained meter and accent (accent on a word not emphasized in ordinary speech.) Usually they were musical and had a strong beat.

(2) Rhyme scheme: Usually iambic or anapestic feet with every other line rhyming, a, b, a, b, or a, b, b, a. Some had five or six feet with repeated lines and rhymes.

(3) Line length: Usually four feet or three feet. Ballads after the medieval period and present day ones may have longer lines and longer stanzas. Old ballads used near rhymes often.

e. Have students write topics which might be popular for present day ballads.

f. Suggest that interested students write ballads. Some students might be able to set the lyrics to music. The best ones could be taped.

2. Blank verse

a. Write on the board or put on acetates several examples of blank verse. Help students discover that blank verse is usually iambic pentameter but that it may also be any metrical unrhymed verse varying in line length from four to six feet and written in any meter if it is consistent throughout. Selections which might be used are Longfellow's "Hiawatha" and "Evangeline," Frost's "Mending Wall" and "Birches," and soliloquies from Shakespeare's plays such as Hamlet's "To Be or Not To Be."

b. Have students bring in other examples of blank verse with varying line lengths and meter. Have students scan the examples noting topics used. What effect does the regular meter have on the mood of the reader? Explain.

c. Have students experiment with writing blank verse. Suggest that they follow the following steps:

(1) Select a topic.

(2) Write phrases pertaining to the topic.

(3) Arrange the phrases in an observable order.

(4) Insert the most precise words to convey the ideas.

(5) Write a blank verse poem of from 12 to 20 lines.

(6) Revise the poem to give the greatest possible impact.

3. Cinquain

a. Give students dittoed examples of the cinquain or refer them to specific selections in textbooks. Ask what clues the author gives the reader about his attitude. What word pictures does he use? What incidents? What emotions? How does he illustrate the ideas in each poem? What effect does brevity have?

b. Have students present the background and form of the cinquain. They might include the following information: Adelaide Crapsey, an American poet, created the new poem pattern somewhat like the Japanese haiku which she admired. The cinquain is a formal pattern, unrhymed with its five lines contained respectively 1, 2, 3, 4, 1 feet, all iambic. Any five line poem may be called a cinquain but this specific pattern is most commonly meant when a cinquain is referred to. The idea of the poem may run in one sentence and it usually has no rhyme. It is an effective way to suggest in a very brief form the writer's reaction to one idea or to describe an emotion. It is popular because of its brevity and the fact that, while it does not explain the author's reaction in detail, it gives him through its carefully chosen words the opportunity to read into it a wider meaning from his own experience.

c. Have students differentiate the metrical patterns of meter, rhyme, and line length in selected examples of the cinquain.

d. Ask students to suggest emotions which could be expressed subtly through cinquains. (Example: fear, love, dislike, pleasure.)

e. Ask students for life situations which could be used as basis for a cinquain. (Example: auto wreck, wedding, funeral.)

4. Concrete poetry

a. Show students several examples of concrete poetry. Teachers might use Smith's "Seal" in Reflections on a Gift of Watermelon Pickle; Lipsitz's "Skinny Poem," Morgan's "Pomander," "French Persian Cats Having a Ball," Burford's "A Christmas Tree," Kostelanetz's "Tribute to Henry Ford I," "Tribute to Henry Ford II," "Tribute to Henry Ford III" in Voices, the fifth book.

b. Have students bring in other examples of concrete poems arranged in shapes such as a cross, a star, a daisy, etc.

c. Ask students to identify the main idea or impression in specific examples of concrete verse.

d. Have students create concrete poems, being careful to utilize the shape of the completed piece as well as its words and phrases to convey their emotions and/or ideas. Students might put one or more of their better concrete poems on acetates or make a bulletin board display of them.

5. Dramatic monologue

a. Have students read and discuss poems such as Browning's "My Last Duchess," "Fra Lippo Lippi" or Eliot's "Love Song of J. Alfred Prufrock." Ask them to note characteristics of the dramatic monologue in each. Several of these are: identification of the speaker and the silent listener(s), the implied circumstances, and the penetrating insight into the speaker's character.

b. Have students brainstorm to suggest speakers, listeners, circumstances, and character traits (other than those revealed in the three selections in 5. a.) which could be developed into effective dramatic monologues.

6. Elegy

a. Ask students to write words and phrases which pertain to death and/or man's mortality. Some might be able to take these expressions and develop them into a poem which is a reflection on the death of a pet or a loved one.

b. Read with students several elegies such as Gray's Elegy Written in a Country Churchyard, Whitman's "When Lilacs Last in the Dooryard Bloom'd," Shelley's "Adonais," and Goldsmith's "Elegy on the Death of a Mad Dog." Discuss the general characteristics of the elegy, noting that the subjects may range from love to war if the treatment remains solemn.

7. Epic

a. Mention titles such as the following to students:

(1) Homer's Odyssey

(2) Homer's Iliad

(3) Beowulf

(4) Mahabharata

(5) El Cid

(6) Kalevala

(7) Song of Roland

(8) Nibelungenlied

(9) Virgil's Aeneid

(10) Dante's Divine Comedy

(11) Milton's Paradise Lost

(12) Longfellow's Hiawatha

(13) Whitman's Leaves of Grass

(14) Benet's John Brown's Body

b. Ask them what they know about these works and how they would classify them. Through discussion bring out the primary characteristics of epics, some of which are:

(1) The hero is a composite of the cultural traits of his people.

(2) The hero is someone of national, historical, or legendary significance.

(3) The setting encompasses broad areas.

(4) The action concerns a series of adventures relevant to the history of a particular people.

(5) Supernatural beings and forces play a part in the affairs of men.

(6) The style is elevated yet simple and objective.

(7) The themes are universal and concern human problems.

c. Ask students to select a famous/infamous person of modern times about whom an epic could be written. List name, characteristics, mystique and actions that would qualify as "epic proportion."

(1) John Kennedy

(2) Che Guevara

(3) Moishe Dayan

8. Free Verse

a. Play recordings of selections by Walt Whitman and Carl Sandburg. Ask students to identify the main attributes of free verse as to subject content, rhythm, line length, poetic devices, and absence of rhyme. They might compile a listing such as the following:

(1) Subject content is treated informally.

(2) Pattern of rhyme is nonexistent, irregular, or incidental.

(3) Line length is varied to simulate informal speech and to emphasize idea.

(4) Rhythm is varied to illustrate author's emotion.

(5) Use of figures of speech, balancing one phrase opposite another, repitition of word or short phrase for emphasis often compensates for lack of rhyme or regular rhythm.

(6) Effect depends on idea and mood rather than sound. Nearest form to direct speech.

b. Write on the chalkboard several examples of short free verse for student analysis in class.

c. Ask students to use these examples to locate effectively used:

(1) Figures of speech

(2) Word pictures of places or personalities

(3) Phrases that balance each other

(4) Descriptive phrases

(5) Choice of words for mood

(6) Emotion in each poem

d. Have students find examples of free verse which they may share with the class.

e. Ask students, before writing free verse, to consider such questions as: What arrangement seems to emphasize the idea best? What word or theme does the student wish to repeat for emphasis?

f. Have the student write a free verse poem.

9. Haiku

a. Let students read several haiku. Have them discover the characteristic pattern of line length and lack of rhyme scheme. Use Sally Anderson's "Fall" or selections from Harold Henderson's An Introduction to Haiku and Haiku in English.

(1) Line length pattern: 17 syllables (not feet); arranged in three lines of five, seven, and five syllables.

(2) Rhyme scheme: None.

b. Give brief background material on haiku.

It is a verse form used by the Japanese which has an elusive charm all its own. It is a little atmosphere poem called haiku, or hokku, meaning a beginning phrase. It originally was the opening of a longer form called tanka. The haiku means more than its actual words say. The poet does not explain; he suggests. What he does not say speaks to the reader's heart. The reader must read into the poem what is not actually stated; therefore, impressions may differ with each reader. Nature and reference to a season are part of each haiku; yet, the theme is one of universal concern.

c. Use the same haiku as those suggested in 9. a.; ask students to discuss the surface meaning of each and then to interpret each on a symbolic level. What images and ideas are created by the specific word pictures?

d. Encourage students to write several haiku.

10. Lyric

a. Present students with various forms of expression which contain characteristics of the lyric. Among these forms might be a lyric poem such as Caffin's "The Pheasant"; a popular song such as the Beatles' "Eleanor Rigby" or Simon and Garfunkel's "Mrs. Robinson" and "Richard Cory"; a magazine advertisment which rhymes; a slide showing a billboard ad; a tape of a radio commercial; a film of television commercials; a valentine card or a greeting card;

playbills advertising musical comedies. In class discussion, have students decide the commonalities of such popular forms.

b. Have an interested student investigate the background and characteristics of the lyric poem. After he has presented his findings to the class, evoke from individual students some very common examples of lyric poetry. Examples for rhyme: nursery rhymes for repetition of sound; Poe's "The Bells" expresses emotion in musical words; lyrical quatrains such as "Roses are red"; game rhymes.

c. Have students note elements of the rhyme scheme:

(1) Repetition of basic sound in some rhyme words ('ear, fear, appear, etc.)

(2) Use of short and long lines for contrast.

(3) Repeated phrases for emphasis.

(4) Repetition of climatic lines for mood.

d. Discuss with students the emotions, narration, mood, characterization, and action in a variety of lyrics.

e. Ask students to specify how meter, line length, rhyme scheme, literary devices, and stanzaic length contribute to the emotion specific authors wish to create and how each contributes to a clear presentation of the idea.

f. Ask students to locate examples of lyrics that stress sorrow, love, gayety for oral presentation in class.

11. Sonnet

a. Introduce the sonnet form by using a series of acetates with the overhead projector. The following characteristics should be included in the presentation:

(1) It is a lyric form of 14 lines expressing a single feeling or mood. It developed in Italy. It consists of two ideas, one deduced from the other or relating closely to it.

The primary idea is followed by a secondary idea which grows from the first.

(2) This dual form appears in two distinct, but related, parts in the construction of the sonnet. The primary development is in the first eight lines called the octave. This expresses the primary idea and presents a picture, a problem, or raises a question. From this opening description a six-line solution, application, or comment is written which is called the sestet. There is usually a break between the octave and sestet.

(3) There are several forms of the sonnet but the two main classifications are the English, or Shakespearean, and the Italian or Petrarchan.

(a) Shakespearean sonnet

i. Subject content: formal, concise presentation of emotion; one feeling or mood.

ii. Rhythm pattern: iambic, occasionally varied by accented syllable at line beginning and extra unaccented syllable at line end if it sounds well.

iii. Line length: five iambic feet; idea may run on from one line to another.

iv. Rhyme scheme: twelve lines (three quatrains) at opening followed by space, then a concluding rhyme scheme follows the pattern, abab, cdcd, efef, gg.

(b) Italian sonnet

i. Form: Perfected in the 14th century. The usual rhyme scheme is abba, abba in the octave, and cd, cd, cd, or cde, cde in the sestet. In it the thought, or sentence, is end stopped at the end of the first two quatrains. There is no run on in sentence structure from the octave to the sestet as there is occasionally in the Shakespearean sonnet.

ii. Content: Develops single idea in octave; cites examples in sestet.

b. Have students read sonnets by Shakespeare, Milton, Petrarch, Edna St. Vincent Millay, Elizabeth Barrett Browning, Keats, and others for the purpose of:

(1) Noting variations in rhyme schemes.

(2) Comparing and contrasting primary and secondary ideas as expressed by each author.

(3) Estimating the effectiveness of the Shakespearean sonnet form versus the Petrarchan form. Which is more emphatic?

(4) Interpreting the variety of types and moods of subject content used by each author.

c. Encourage students to write a sonnet after reading and discussing examples of various sonnet forms by Shakespeare, Elizabeth Barrett Browning, Wordsworth, Edna St. Vincent Millay, Milton, Edwin Arlington Robinson.

12. Terza rima

a. Direct students to read Shelley's "Ode to the West Wind" and Frost's "Acquainted with the Night." Ask students to examine the manner in which Shelley and Frost move from stanza to stanza with few end-stopped lines so that all ideas move toward the final couplet. Students may note that "Ode to the West Wind" is actually five terza rimas, each developing the idea to the final, most often quoted one.

b. Have students write triplets and then attempt to expand one of these into terza rima, which is usually iambic pentameter and always adheres to a strict rhyme pattern: aba, bcb, cdc, ded, ee.

13. Pastiche of forms

a. Have students classify according to type a number of selections which they have not studied.

b. Give students samples of poetic types (C. 1.-13.) they have studied and ask them to:

(1) Write the main idea in one sentence.

(2) Specify the rhyme scheme used (if any.)

(3) Scan several lines, using agreed-upon metrical markings.

(4) Comment on the effect the particular form has on the reader.

(5) Note the literary devices used and explain how each contributes or detracts from the poem as a whole.

c. Ask students to write a topic sentence pertaining to a matter of interest or concern to them. Then have them attempt to express it via two or more of the poetic forms (C. 1.-13.) presented above.

d. Encourage students who have written a number of poems throughout the course to display or arrange them in a creative manner.

e. Use poems written by students in the class for discussion, analysis, critique sessions, and sharing.

IV. STUDENT RESOURCES

A. State-adopted textbooks

Arvin, Newton, et. al. Major Writers of America: Shorter Edition. New York: Harcourt, Brace and World, Inc., 1966.

Barrows, et al. American Experience: Poetry. New York: The Macmillan Company, 1968.

Barrows, et al. English Tradition: Poetry. New York: The Macmillan Company, 1968.

Bate, et al. Major British Writers: Shorter Edition. New York: Harcourt, Brace and World, Inc., 1966.

Connollay, et. al. Adventures in Reading. New York: Harcourt, Brace and World, Inc. Classic Edition, 1968.

Dunning, et. al. Reflections on a Gift of Watermelon Pickle. Atlanta: Scott Foresman, 1966.

Early, et. al. Adventures in American Literature. New York: Harcourt, Brace and World, Inc., Classic Edition, 1968.

Hook, J. N. Writing Creatively. Boston: Heath, 1967.

Inglis, Revey Belle, et. al. Adventures in World Literature. New York: Harcourt, Brace and World, 1958.

McCormick, Paul, et. al. Adventures in English Literature. New York: Harcourt, Brace and World, Inc., Classic Edition, 1968.

Perrine, et. al. Adventures in Appreciation. New York: Harcourt, Brace and World, Inc., Classic Edition, 1968.

Peterson, R. Stanley. Designs in Poetry. New York: The Macmillan Company, 1968.

Pooley, Robert C., et. al. England in Literature. Glenview, Illinois: Scott, Foresman and Company, 1968.

_____. United States in Literature. Glenview, Illinois: Scott, Foresman and Company, 1968.

Steinberg, et al. Insight: Experience of Literature. New York: Noble and Noble, Inc., 1968.

B. Non-state adopted textbooks

Adoff, Arnold, et. al. I Am the Darker Brother. New York: The Macmillan Company, 1968.

Brooks, Gwendolyn. Selected Poems. New York: Harper and Row, 1963.

Cullen, Countee. On These I Stand. New York: Harper and Row, 1947.

Dunning, et. al. Some Haystacks Don't Even Have Any Needle. Atlanta: Scott, Foresman, 1969.

Foster, H. Lincoln. Contemporary American Poetry. New York: The Macmillan Company, 1963.

Henderson, Harold. Haiku in English. Rutland, Vermont: Charles E. Tuttle Co., 1968.

_____. Introduction to Haiku, An. Garden City, New York: Doubleday and Company, Inc., 1958.

Hughes, Langston, ed. New Negro Poets: U.S.A. Bloomington: Indiana University Press, 1964.

_____. The Panther and the Lash. New York: Alfred A. Knopf, 1969.

Hughes, Langston and Bontemps, Arna, eds. The Poetry of the Negro. Garden City, New York: Doubleday and Company, Inc., 1949.

Kubat, Nelda B. and James G. Magill. Modern English Prose and Poetry. New York: The Macmillan Company, 1963.

Peterson, R. Stanley. Poetry II. New York: The Macmillan Company, 1962.

Price, Dorothy. Silent Flowers a Collection of Japanese Haiku. Tokyo, Japan: Hallmark, Inc. and Hokuseido Press, 1967.

Zweigler, Joy, ed. Man in the Poetic Mode. Evanston, Illinois: McDougal, Littell and Company, 1970.

V. TEACHER RESOURCES - REFERENCES

Audet, Ronald A. "Frost at Midnight: The Other Coleridge." English Journal. Volume 59, Number 8. November, 1970.

Blakely, W. Paul. "A Parable of Poetry and Pedagogy." English Journal. Volume 59, Number 7. October, 1970.

Brooks, Cleanth. The Well Wrought Urn. New York: Harcourt, Brace and World, Inc., 1947.

Brooks, Cleanth and Robert Penn Warren. Understanding Poetry. New York: Holt, Rinehart and Winston, 1960.

Ciardi, John. How Does a Poem Mean? Boston: Houghton Mifflin Company, 1959.

Coffin, LaVerne W. "Writing Song Lyrics." English Journal. Volume 59, Number 7. October, 1970.

Freir, Robert. "Building Positive Attitudes Toward Poetry." Harbrace Teacher's Notebook. New York: Harcourt, Brace and Company, 1960.

Janeczko, Paul B. and Skapura. "Poetry Is Alive and Well: A Working Blueprint." English Journal. Volume 59, Number 8. November, 1970.

Nathan, Norman and Allen Berger. "The Building Blocks of Poetry." English Journal. Volume 60, Number 1. January, 1971.

Perrine, Lawrence. Poetry: Theory and Practice. New York: Harcourt, Brace and World, Inc., 1962.

Taaffe, James and John Lencks. Reading English Poetry. New York: Free Press, 1971.

Thrall, William Flint, Hibbard, Addison and C. Hugh Holman. A Handbook to Literature. New York: Odyssey Press, 1960.

VI. AUDIO VISUAL MATERIALS

A. Filmstrips

Great British Narrative Poems. Encyclopedia Britannica Films. 6 filmstrips and 6 records.

The set includes: Coleridge, "The Rime of the Ancient Mariner"; Byron, "The Prisoner of Chillon"; Tennyson, "The Lady of Shalott"; Browning, "The Pied Piper of Hamelin"; Keats, "The Eve of St. Agnes"; Goldsmith, "The Deserted Village."

How to Read and Understand Poetry. E.A.V., Inc., Pleasantville, New York. 2 filmstrips and 2 records.

Part 1 - "Poetry: Its Content"

Part 2 - "Poetry: Its Form"

Part 3 - "Interpretation: Reading and Meaning"

Part 4 - "The Interpretation of a Poem"

Images and Imagination: Seeing Creatively. Eye Gate House, Inc., Jamaica, New York, 1968. 2 records and 4 filmstrips.

A: "The Picture Window"

B: "The Strange Country"

C: "Sidewalks"

D: "Reflections of New York"

Madeo, Frederick. What to Look for in Poetry. Eye Gate House, Inc., Jamaica, New York, 1969. 3 records and 6 filmstrips.

A: "Meaning through Structure"

B: "Meaning through Sound"

C: "Meaning through Simile and Metaphor"

D: "Meaning through Symbol"

E: "Meaning through Theme"

F: "Meaning through Tone"

The Poetic Experience. Guidance Associates, Harcourt, Brace and World. 2 filmstrips and 2 records.

The set is organized into two parts: Part I: "What Is Poetry" and Part II: "A Closer Look."

Streets, Prairies and Valleys: The Life of Carl Sandburg. Guidance Associates, Harcourt, Brace and World. 2 filmstrips and 2 records.

The set includes: Part I: "Prairie Poet" and Part II: "Poet of the People."

Understanding Poetry. McGraw-Hill.

The set includes two strips on rhythm, two on figures of speech and one each on forms, meaning, and sound effects.

B. Records

Bradstreet, Anne, et. al. Great American Poetry. Caedman. 2 - 12 in. 33-1/3 rpm. Three hundred years of great American poetry - from Anne Bradstreet through Stephen Crane. Read by Vincent Price; Eddie Albert; Julie Harris; Helen Gahagan Douglas, and Ed Begley.

Eliot, T. S., et al. The Caedmon Treasury of Modern Poets Reading Their Own Poetry. Caedmon. 2 - 12 in. 33-1/3 rpm. In addition to Eliot, the poets include W. B. Yeats, Dylan Thomas, Gertrude Stein, e. e. cummings, Stephen Spender, Richard Eberhart, Richard Wilburn and others.

Frost, Robert. Robert Frost Reads His Poetry. Caedmon. 1 - 12 in. 33-1/3 rpm.

_____. Robert Frost Reads the Poems of Robert Frost. Decca Records: A Treasury of the Spoken Word. 1 - 12 in. 33-1/3 rpm.

Lindsay, Vachel. Vachel Lindsay Reading "The Congo" and Other Poems. Caedmon. 1 - 12 in. 33-1/3 rpm.

Millay, Edna St. Vincent. Poetry of Edna St. Vincent Millay. Caedmon. 1 - 12 in. 33-1/3 rpm. Read by Judith Anderson.

Sandburg, Carl, et. al. Many Voices: Adventures in American Literature. Harcourt, Brace and World. 2 - 12 in. 33-1/3 rpm. In addition to Sandburg reading Sandburg, the records include other selections from the Harcourt Brace anthology of the same title, with readings by a variety of professional actors.